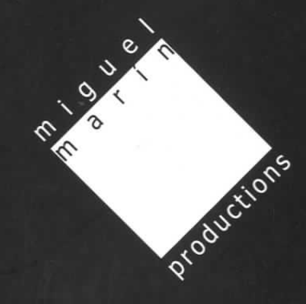
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FLAMENCO FESTIVAL USA 2002

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With the collaboration of









WORLD MUSIC INSTITUTE &
MIGUEL MARÍN PRODUCTIONS
Present

FLAMENCO FESTIVAL USA 2002

Gala de Andalucía
El Güito · Manuela Carrasco
María Pagés · Israel Galván
Manuel Soler

Ballet Flamenco Antonio Canales

Ballet Flamenco Eva Yerbabuena

Vicente Amigo

Photo: Rafael Estefanía

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Gala de Andalucía

Washington DC
GW Lisner Auditorium
Thursday January 24 8:00 PM

New York
City Center
Friday January 25 8:00 PM

Boston
Emerson Majestic Theater
Saturday January 26 8:00 PM

Antonio Canales

Hartford
Bushnell Center for the Performing Art/Dance
Friday January 25 8:00 PM

New York
City Center
Saturday January 26 8:00 PM

Boston
Emerson Majestic Theater
Sunday January 27 8:00 PM

Washington DC
GW Lisner Auditorium
Saturday January 30 8:00 PM

Albuquerque
National Institute of Flamenco
Friday February 1 8:00 PM

Austin
Hogg Auditorium, University of Texas
Saturday February 2 8:00 PM

Eva Yerbabuena

Boston
Emerson Majestic Theater
Thursday January 24 8:00 PM
Friday January 25 8:00 PM

Washington DC
GW Lisner Auditorium
Saturday January 26 8:00 PM

New York
City Center
Sunday January 27 7:00 PM

Austin
Austin Hogg Auditorium, University of Texas
Friday February 1 8:00 PM

Albuquerque
Kimo Theater
Saturday February 2 8:00 PM

Vicente Amigo

Washington DC
GW Lisner Auditorium
Friday February 8 8:00 PM

New York
Town Hall
Saturday February 9 8:00 PM

Photo: Israel Sánchez

The Roger Smith Hotel's Art of Food Series

presents the 8th Annual

Iberian Festival 2002

New York,

February 11th - March 2nd

For the 8th consecutive year, the Roger Smith Hotel opens its kitchens, dining rooms and event spaces to a month-long showcase of some of the Iberian Peninsula's most distinguished culinary artists. They each come as ambassadors of their regions in Spain and will present menus that honor and reflect their local culinary traditions.

★ **February 11th - February 15th**
Josu Muguerza
Proprietor and Master Chef,
Restaurante Belaustegi Baserria
Week One: Delicacies of the Basque Country

★ **February 18th - February 22nd**
Pepa Romans
Visionary, proprietor and Master Chef,
Restaurante Casa Pepa
Week Two: Rice Dishes of the Mediterranean

★ **February 25th - March 1st**
José Maria Masó
Executive Chef, Hotel Llivia
Week Three: Old-World meets the New;
Recipes from the Universal Catalan Kitchen

★ **Other Festival Features:**
Saturday Tablaos: Tapas, Sangria & Flamenco
Olympia Estrella Flamenco Dance - 2 shows each Saturday
★ Tuesday and Wednesday Nights
Carlos Saura Flamenco Film Screenings:
Bodas de Sangre, Sevillanas, Flamenco
★ Private Dinners in the 16th floor Penthouse
for groups 12 - 24 people
Festival Favorite, Chef Felix Duran, Cal Mariet

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★ Roger Smith Hotel - 47th and Lexington - New York City

It is with great pleasure that we welcome you to the Second New York Flamenco Festival. There could be no more fitting place to present a festival of flamenco than New York. With its myriad peoples representing more than two hundred years of immigration, New York well reflects the ancient land of Andalucia, the crossroads of so many cultures.

This year's activities include music, dance, film, photography, lectures and culinary events. The central focus of the festival is the dance in all its many forms. We open with Gala de Andalucía, a tribute to the birthplace of flamenco. Embracing tradition and innovation the Gala features El Güito, the legendary master of the soleá, and the fiery Manuela Carrasco, who received critical acclaim for her performances in Flamenco Puro on Broadway. Recent developments in the art of flamenco are represented by Israel Galván who has been called "the Nijinsky of Flamenco," and María Pagés, a leading innovator who returns after her success in last year's festival. City Center was chosen for these major dance events because of its acknowledged reputation as the major showcase for international dance events and because its Moorish style architecture is a perfect complement for flamenco.

The last concert of the festival takes place at Town Hall and features the brilliant young flamenco guitarist Vicente Amigo who recently won a Latin Grammy award. Other events in the festival, such as the U.S. debut of the young singer Marina Heredia, are presented by various institutions including Instituto Cervantes and the Roger Smith Hotel. We have all come together to bring you the very finest of Andalucian culture. We hope that you will celebrate and share with us this powerful art form that evolved from people of such diverse backgrounds.

Robert H. Browning & Miguel Marín

For some time, flamenco has reached far beyond the natural borders of Andalucia to audiences all over the world, thanks to many of the artists who have captivated international audiences with their genuine form of Andalucian expression.

For many, flamenco seemed like an art form that could not be exported. That idea is history and the proof is the enormous success of last year's Flamenco Festival. This year's festival returns with an even stronger program and with the sponsorship of Turismo Andaluz. Flamenco is the most celebrated ambassador of Andalucia and we are strong supporters of its promotion beyond our borders.

I hope that those who have the opportunity to attend the festival will enjoy the great performances of those who represent the essence of flamenco. I wish for those present to feel the emotion of an art form that is an integral part of the culture and history of Andalucia.

José Hurtado Sánchez
Minister of Tourism and Sports
Andalucía Goverment



a gift from andalucía to the world: flamenco

"El Maestro shifted his position and he sat at the edge of his chair. For a reason I could not fathom, the atmosphere was suddenly electrified, as if by a startling pause within the silence. I remember thinking, incongruously it seemed, and in contrast to the unbearable tension, that no domestic animal can sit as still as a wild one.

The old man, still seated, stamped his foot on the ground. His throat contracted as if to stop him, as if he had to force his words out between his teeth. For a second, I feared for him. Then unsolicited, with passion and vitality, he burst into a sole·. It was a magnificent song of solitude, deceptively simple and of intense spareness, the mute stamping of his foot the only accompaniment. His voice was broken and quavering and harsh but grew stronger and carried a deep sincerity.... It seemed as though the sound of his voice was accumulating in a confined space, like smoke gradually thickens and after a while makes the air almost suffocating - we were breathless from emotion and the mood of the moment."

Jan Yoors, *The Gypsies of Spain*

Flamenco - A Gift from Andalucía to the World

What is flamenco? The perennial question attests to both the mystery and power of an art form that has captured the imagination of people throughout the world. As with all art forms that have been passed on orally, the precise origins of the genre are unclear. Such is the case with the parallel tradition in North America, that of the blues; while we know that it originated among Americans of African descent and we can trace rhythmic and melodic elements to West Africa, it is difficult to pinpoint its ancestry. Likewise with flamenco; while we know that it originated in Andalucía (southern Spain) and we can discern elements of Gypsy, Arab and Jewish music in the *cante* (song), it is impossible to determine its chronological history.

To understand the context of flamenco we need only to glance at the history of Andalucía, the jewel in the crown of Moorish culture for more than six hundred years. Throughout the centuries Andalucìa has absorbed people of many different cultures and backgrounds - Phoenicians, Greeks, Romans, Visigoths, Arabs, Jews and Gypsies. All have left their mark on the music, architecture and poetry of the region. For flamenco the most significant arrival was in the 15th century when tribes of nomadic Gypsies settled in southern Spain. Their arrival coincided with Ferdinand and Isabella's conquest of Granada, the last bastion of the Moors, and the subsequent expulsion of Jews and Arabs from Spain. The historian Felix Grande, writing of life in the 15th, 16th and 17th centuries described the harsh conditions from which flamenco developed: "The Jews were massacred, the Gypsies humiliated and persecuted, the Arabs exterminated, the Moriscos (converted Arabs) expelled, and the Andalucians generally exploited. If we do not relate the music to brutality, repression, hunger, fear, menace, inferiority, resistance and secrecy, then we shall not find the reality of *cante* flamenco. It is a storm of exasperation and grief." It was against this background that flamenco evolved. The first written references to flamenco do not appear until the late 18th century, Jose Cadalso, in his *Cartas marruecas* (1774) mentions hearing a *polo* (early form of *cante grande* -deep song) at a private gathering. Early flamenco was either unaccompanied or accompanied only by *palmas* (hand clapping) or the tapping of the *palo* (style stick). These early songs were often laments with lyrics full of pain, suffering and persecution. Such laments include the *tonás*, of which the most well known form still performed today is the *martinete,* a *cante* that was born amongst the Gypsy blacksmiths of Triana. It is often accompanied by the beat of a hammer striking iron in imitation of the blacksmith's anvil. Again we can see parallels in early African American blues and work songs.

While the guitar had long been popular in Andalucìa it was not until the mid-nineteenth century that it began to appear as an accompaniment for the *cante* and not until the latter part of the century was it played as a solo instrument. Prior to 1840 flamenco was essentially a private art performed by amateurs at social gatherings and family affairs or by semi-professionals who traveled between towns and villages and performed for wealthy patrons at festivities and religious feasts. Earnings were usually paltry and artists were subject to the whim of their host. Things began to change however when the *cafes cantante* became established in the early 1840s. The next few decades heralded the "Golden Age" of flamenco, though some traditionalists would see it as the beginning of its fall from grace. During this period the unaccompanied *tonás* began to take second place to songs accompanied by guitar and dance became an important element. New forms were born such as the *fandango* and *alegrìas,* which, along with the Gypsy *bulerìas* and *tangos,* are categorized as *cante chico* (light song). In contrast *caña, polo, serrana, seguirilla, soleá* and *tonás* are known as *cante jondo* or *cante grande* (profound or deep song). There are also a number of intermediate forms, such as *malagueñas* and *tientos*.

It was this period that saw the expansion of flamenco beyond its traditional boundaries. The latter was responsible for bringing flamenco out of the *cafes* to much larger theater audiences. This unfortunately led to the adulteration of the genre until it was almost unrecognizable among the trappings of "entertainment." In 1922 a group of intellectuals headed by Federico García Lorca formed the "Concurso de cante jondo" in a misguided attempt to restore flamenco to its position of respect. From the 1920s to around 1950 "opera flamenca" (theatrical spectaculars) became popular and flamenco was often included in programs by Spanish theater and dance companies touring abroad.

During the 1950s flamenco went through a renaissance with many scholars, both Spanish and foreign, rediscovering the roots of the medium. As has so often been the case with traditional arts throughout Europe it was the marginal class who provided the key to this rich heritage that had been passed on from generation to generation. From the 1950s through the '70s many new masters of the art emerged leading some to call this the "second Golden Age."

While it is the pure unadorned *cante jondo* that aficionados most embrace, it is the *baile* (dance) that has captured the imagination of the world. Flamenco dance has attained a popularity unsurpassed by any other traditional dance form with the exception of classical ballet. It is difficult to pinpoint when the dance became an integrated part of the flamenco experience, but it was most certainly at first a solo art performed by women. While today we marvel at elaborate footwork, the early dances consisted of sinuous movements of the body and arms. As men began to dance they introduced the *zapateado* (heel and toe stamping). This highly percussive male aspect of the dance has become *de rigueur* among many of today's male dancers and is accentuated by a percussive accompanying guitar style. Originally the dance was a largely improvised discourse between the *bailaor/bailaora* (dancer) and the *tocaor* (guitarist) and *cantaor* (singer); as it developed and incorporated group dances, choreography became an important element.

Flamenco is, by its very nature, a living tradition and for all those who despair that it is a dying art there are others who are excited by new developments in the medium. It is a vivid expression of the human condition and, while the harsh conditions that led to its birth have been somewhat mitigated, it articulates for all of us both the joy and despair of life.

Robert H. Browning



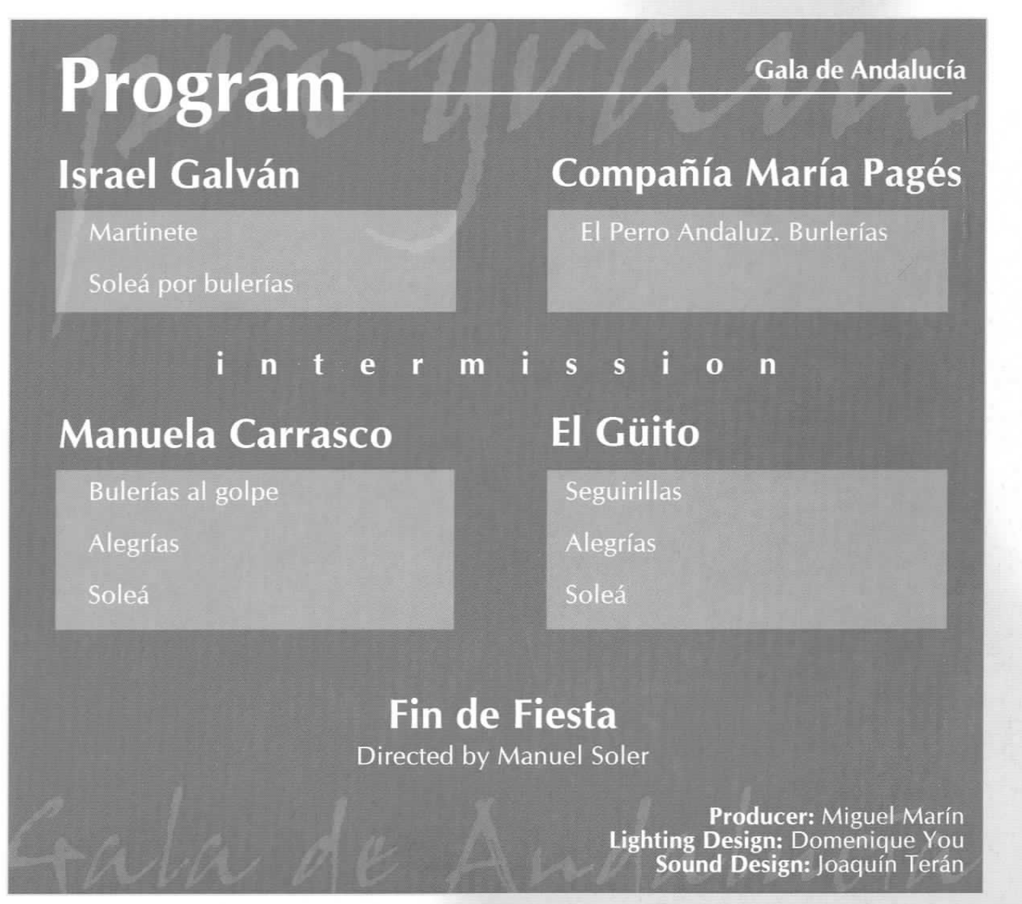
gala de andalucía

Andalucía has many things to offer and one of the most important is flamenco. The roots of flamenco can be found in a region characterized by its beauty, sunshine and the joy of its people. Thanks to the art of flamenco, people from all over the world are able to enjoy the grace, beauty and general atmosphere one would feel in southern Spain.

In flamenco, the dance is the most attractive and provocative form of expression. Add the singing and guitar playing and witness the magical moments that make this art form unique.

Dance is the main feature of the Gala de Andalucía. One show brings together four performers of the highest caliber. In a certain way, each performer complements the other because each has his or her own style and brings to the stage a special understanding of the discipline. Eduardo Serrano "El Güito" is the classic flamenco dancer. He rigorously keeps within the orthodox lines of genuine flamenco. Manuela Carrasco is an avalanche of Gypsy temperament and is full of the fiery "duende" spirit. María Pagés combines, to perfection, the wisdom of interpretation with an exceptional choreographic talent. Last, but not least, is Israel Galván, the most recent on the flamenco scene, who is the most advanced experimentally and who always surprises his audiences. Of these four different styles, all are excel

Ángel Álvarez Caballero


Program

Gala de Andalucía

Israel Galván
Martinete
Soleá por bulerías

Compañía María Pagés
El Perro Andaluz. Burlerías

i n t e r m i s s i o n

Manuela Carrasco
Bulerías al golpe
Alegrías
Soleá

El Güito
Seguirillas
Alegrías
Soleá

Fin de Fiesta
Directed by Manuel Soler

Producer: Miguel Marín
Lighting Design: Domenique You
Sound Design: Joaquín Terán

israel galván

Israel Galván, "the Nijinsky of Flamenco", was born in Sevilla in 1973. The son of dancers José Galván and Eugenia De Los Reyes, he started to dance at the age of five and worked with his father during his youth. From 1994 until 1997, he was a member of the Compañía Andaluza de Danza directed by Mario Maya. During this time he worked as first dancer with Mario Maya and Manuela Carrasco. In 1996 he was awarded the Vicente Escudero prize in the Cordoban National Awards, and the First Prize in the 36th Festival of Las Minas (La Unión, Murcia). He has danced in various galas at the Teatro Central of Sevilla, the Teatro Lara of Madrid, and the Gran Teatro de Cordoba and toured around the world. In 1998 he presented his first show, *¡Mira!*, at the Bienal de Flamenco and in May 2000 he toured Japan with his own show, *Israel Galván y cuatro estrellas*. He was named Best Male Dancer of 2000 by Flamenco Hoy magazine. Recently he has collaborated with guitarist Gerardo Nunez.

Manuel Soler, dancer and percusssionist, has been called "the master of flamenco rhythm." By the age of 15 he was a professional dancer and joined the prestigious company of Antonio el Bailarín. In the famed tablaos El Cortijo Guajiro and Los Canasteros he collaborated with the most recognized flamenco dancers of the time, such as Farruco, Rafael el Negro, Mathilde Coral, Manuela Vargas and Manolo Caracol. He participated in the recordings of Paco de Lucía, Camaron de la Isla, Manolo Sanlucar, Enrique Morente and Carmen Linares and was a member of the *Paco de Lucía Sextet* for ten years as a dancer and percussionist. Recently he was a guest dancer with the María Pagés company in the show *La Tirana* and in Israel Galván's show *Los Zapatos Rojos*.

The Artists

Dance
Israel Galván

Guitar
Alfredo Lagos

Vocal
Rafael de Utrera

Percussion
Manuel Soler

Photo: Takase

compañía maría pagés

María Pagés is acknowledged as one of the leading innovators in the development of modern flamenco. Born in Sevilla, she gained international recognition as a principal dancer with the companies of Antonio Gades, Mario Maya and Rafael Aguilar. In 1990 she set up her own company, moving away from interpreting the works of others to exploring and developing her own choreographic ideas. The presentation of *De la Luna al Viento* at the Teatro de la Maestranza de Sevilla, hailed as a milestone in contemporary flamenco, established her at the forefront of Spanish dance. Since 1995 she has been a featured artist in Bill Whelan's *Riverdance*, performing throughout Australia, the United Kingdom, the U.S. and Canada. She has also appeared in the films of Carlos Saura (*Carmen, El Amor Brujo* and *Flamenco*) and Jose M. Sanchez (*La Bella Otero, Hemingway, Fiesta y Murete* and *Coccodrilli*). In 1996 the CAD of Seville commissioned her to create a new work *El Perro Andaluz*, for which she received the National Award of Choreography. Her many credits also include the flamenco show *La Tirana* with which she toured the US, Japan and the most important festivals in Europe. In 2000 she appeared on NBC in the Hispanic Heritage Awards ceremony and in 2001 her company was selected as the best flamenco show presented at the Teatro de la Maestranza de Sevilla.

MARIA PAGÉS
COMPAÑIA

The Artists

Choreography
María Pagés

Direction and Lighting Design
José María Sánchez

Scenery and Wardrobe
Christian Olivares

Dance

María Pagés

Ángel Muñoz

Cristina Carrión
Rocio Molina
María Morales
Ana Rodríguez
Nelida Tirado
Lorena Vera
José Barrios
Iván Góngora
Emilio Herrera
Raúl Ortega

EL PERRO ANDALUZ, BURLERÍAS is inspired by Surrealism and all those that dared to liberate art from its traditional bindings. Filled with force, rhythm, speed and "compás," this innovative work melds different musical styles such as flamenco, tango, rock and ethnic sounds from varied sources with images created by the painters Velazquez and Picasso, and cinematographic references from the impetuous Buñuel. *El Perro Andaluz. Burlerías* has become a reference point in contemporary flamenco artistic creation since it was performed for the first time in Córdoba in 1996 by the Andalusian Dance Company. María Pagés received the ADE National Award of Choreography for this work, becoming the first women to be granted this prestigious award.







Photo: Israel Sánchez

manuela carrasco

Manuela Carrasco, revered as "The Empress of Flamenco Dance," is one of the most passionate exponents of *Flamenco Puro*. Born in the flamenco heartland of Triana (Sevilla) in 1958, she is the most famous member of a family of flamenco artists known as "Los Cordobeses." While still a young girl, she made her professional debut at the famed flamenco club "La Cochera." Soon afterwards she found herself dancing in the Madrid club "Los Canasteros," upon the request of its owner, the legendary singer Manolo Caracol. In 1974 she won the Pastora Imperio prize in Córdoba, followed by the National Dance Prize awarded to her by the Jerez Academy of Flamencology. She received critical acclaim for her performances in *Flamenco Puro* on Broadway and her appearances in Carlos Saura's films Sevillanas and Flamenco. The Bienal de Flamenco, Spain's most prestigious flamenco festival, has invited her to perform repeatedly since her debut in the festival of 1984. Her own productions include *La Diosa* and *La Raiz del Grito*, which toured extensively. She has been painted, photographed and immortalized in diverse media by artists of all nationalities.

Photo: Paco Sanchez

The Artists

Dance
Manuela Carrasco
El Bobote
Joselito Fernández

Guitar
Joaquín Amador
Miguel Iglesias

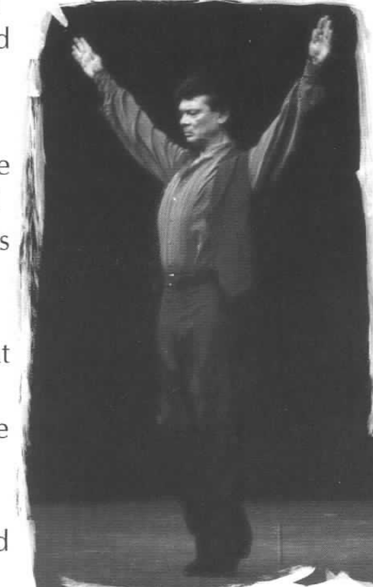
Vocal
Pepe de Pura
Rafael de Utrera

Percussion
José Carrasco

Photo: Pepe Morón

el güito

The legendary El Güito is one of the few dancers still performing from the golden era of flamenco dance that included Mario Maya, Farruco, and Manolete.



He is a Gypsy from the Rastro neighborhood of Madrid whose mother sold lottery tickets in bars and cafes. He was only four years old when he won a children's talent competition at the Madrid Theater accompanied by guitarist Pepe Motos. He studied at the academies of La Quica and Antonio Marín, and was awarded the Sarah Bernhardt Prize at the Theater of Nations in Paris at the age of 16. He learned from the mastery of Pilar López, who described him as follows in an interview: "He is like the very earth. A force, a root that is so strong it rises to the sky." El Güito specializes in the powerful *soleá* and has created a distinctive school in it. He was a member of the Trío Madrid with Mario Maya and Carmen Mora and led various companies during his illustrious career. In 1996 he received the Calle de Alcalá Prize which the Festival of Madrid grants to flamenco performers whose career has mainly been related to the city. He has also acted in several films and is the master guide for new generations of flamenco artists.

The Artists

Dance
El Güito
Belén Fernández

Vocal
Manuel Moreno
Antonio Jiménez

Guitar
Juan Serrano
Basilio García

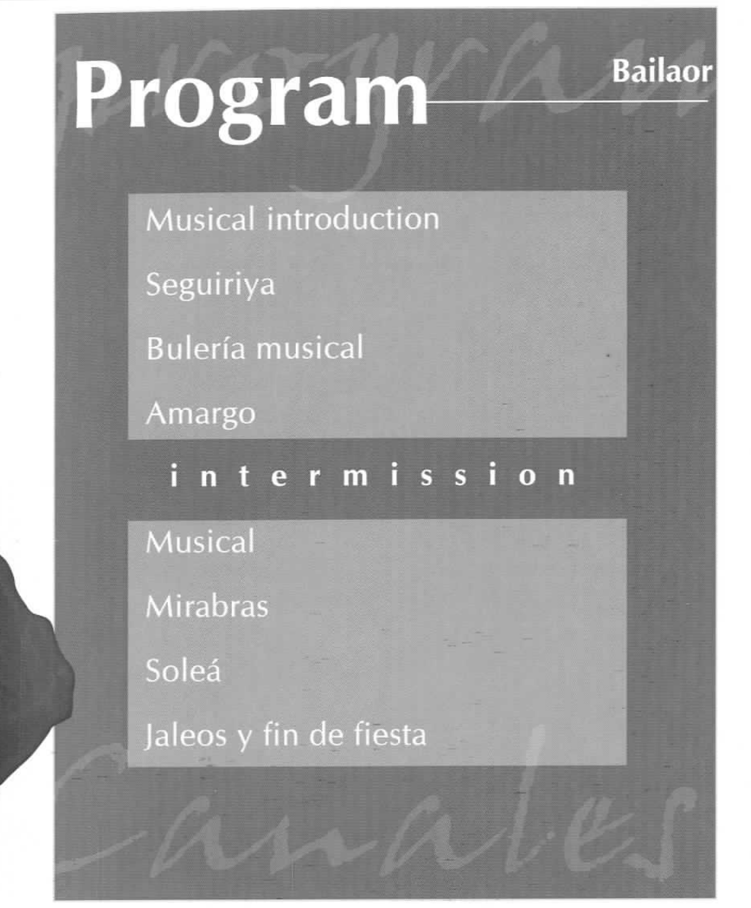
Photos: Paco Ruiz

ballet flamenco antonio canales

Antonio Canales, one of Spain's premier dancers, is a native of Sevilla. From a family of flamenco artists, he began his career with the National Ballet of Spain. Soon he was a soloist with the company and went on to become a guest artist of various troups. He has taken part in many international galas and shared the stage with Rudolf Nureyev, Maya Plisetskaya, Carla Fracci, Vladimir Vasilier, Fernado Bujones, Peter Schaufuss, Sylvie Guillem, Patrick Dupond, and Julio Boca, and worked with choreographers such as France's Maguy Marin. In 1992 he founded his own company which debuted with *A ti, Carmen Amaya* and *Siempre Flamenco*. Since then Ballet Flamenco has participated in major festivals throughout the world, performing the highly successful *Torero, Gitano* and other works. Canales also choreographed *Grito and A Ciegas* for the National Ballet of Spain. Since 1998 he has collaborated on various works, including *Bengues*, with the stage director Louis Pasqual. In 1995 he received the Premio Nacional de Danza (National Dance Award), Spain's highest honor in dance, and in 1999 he received the Medal of Andalucía, an award given to those artists that have helped to extend the name of their homeland around the world. His extensive credits also include the Oscar-nominated film *Montoyas y Tarantos* and the recent Tony Gatlif film *Vengo*.

Photos: Claudio Álvarez

bailaor



Program

Bailaor

Musical introduction

Seguiriya

Bulería musical

Amargo

i n t e r m i s s i o n

Musical

Mirabras

Soleá

Jaleos y fin de fiesta

My desire was to create a performance that would reflect my experience as a bailaor (flamenco dancer) gained over the years. This program is rooted in the historical Sevillian district of Triana.

In *Bailaor* I try to convey the starkness of flamenco. The stage is a blank canvas on which artists paint their own pictures. As the performance enfolds, each artist will add his or her own stroke of the brush, with powerful emotion, to create a work of art in which the power and the magic of the theater will once more thrill the spectator.

Please allow me to thank my mother, Pastora, for giving birth to the *Bailaor*.

Antonio Canales

The Artists

Dancers

Antonio Canales

Juan de Juan
Monica Fernández
Laura Gonzalez
David Paniagua
Ignacio Sanchez Blanco
Paul Vaquero
Sara Vazquez

Musicians

Guitar
Daniel López
David Cerreduela
Antonio Rey

Vocal
Pepe Luis Carmona
Luisa Carmona
Saira Carmona

Technicians

Lighting
Sergio Spinelli

Sound
Sergio Sarmiento

Sound Monitor
Curro Soria

Stage Manager
Jaime Morales

Antonio Canales Company

Choreography & Direction
Antonio Canales

Wardrobe
M.Luz Telo

Masseur
Roberto Sanchez

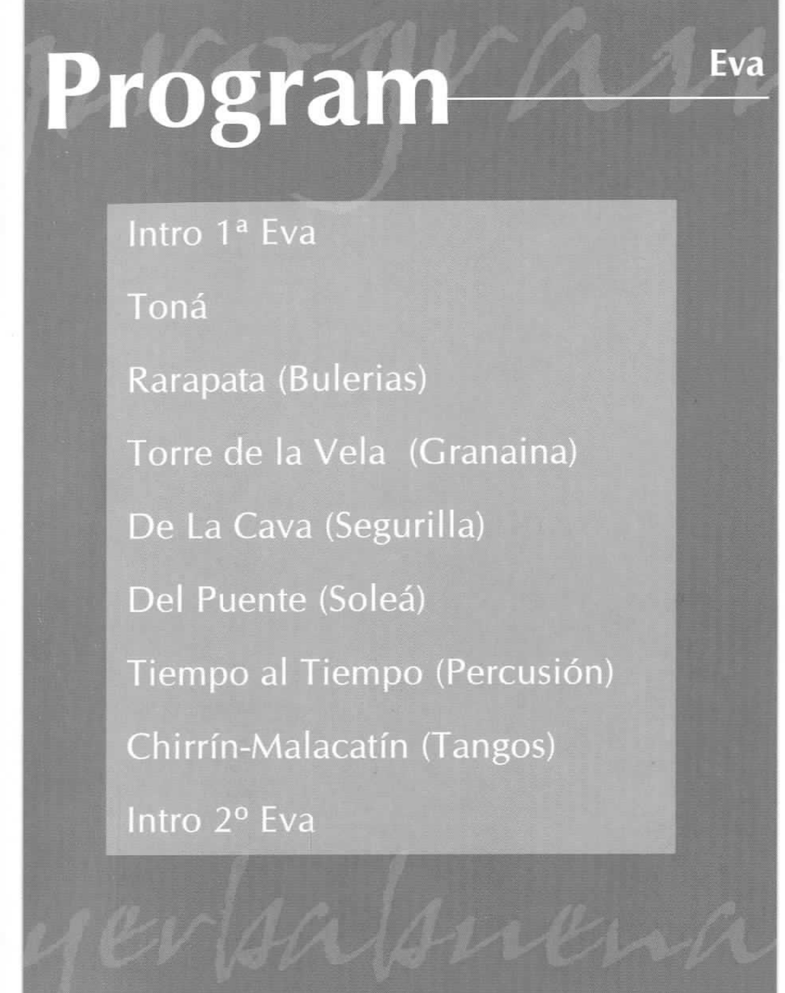
Production
Zara Danza

Production & Press
Luisa Samper

ballet flamenco eva yerbabuena

Eva Yerbabuena, is regarded as one of the most important female dancer / choreographers in flamenco today. Born in 1970, she started to dance at the age of 12 with Enrique "El Canastero", Angustillas "La Mona", Mariquilla and Mario Maya in Granada. She moved to Sevilla in order to study dramatic art with Juan Furest and Jesus Domínguez, and went to La Habana (Cuba) to study choreography with Johanes García. Before creating her own company in 1998, she worked with such noted flamenco dancers as Rafael Aguilar, Javier Latorre, Manolete, Merche Esmeralda, Joaquín Cortés and Javier Barún. In 1997 she was featured in *Flamenco Women*, a documentary by Mike Figgis. She has toured Europe and Latin America, collaborated with El Güito and Carmen Linares, and shared the bill with Mikhail Baryshnikov. She has achieved international recognition for her appearances at the Bienal and as a guest artist with the National Ballet of Spain. She has received the most important dance awards for flamenco including the *Flamenco Hoy* prize, the Bienal awards for Best Performance and Best Dancer, and the Premio Nacional de Danza 2001 (National Award of Dance), Spain's highest honor in dance.

Photo: Joan Tomas



Flamenco dance has always been steeped in liturgy and wrapped in a veil of mystery. Only good dancers know how to unveil the mystery of flamenco dance, but they will never do so entirely for then the art would become a soulless routine.

Just dancing for the sake of dancing is not flamenco. It can't work, not in flamenco. Eva Yerbabuena knows this very well because she is aware that every time she dances, she leaves a piece of herself behind. Through the torrent of fever that runs through her body and the inspiration that is born from within, she transforms everything with grace into a language of sovereign beauty.

We will see Eva Yerbabuena perform her most ambitious work ever. In *Eva*, she performs all of the fundamental rhythmic styles or palos, some of which are the most difficult in flamenco - *siguiriya, soleá, granaína bulerías,* and *tangos,* among others. Eva has said that through these styles she leaves her heart "exposed to life." The music she performs to is full of duende and was created for her by Paco Jarana - a great guitar player who is not only her companion on stage, but also in life.

The work of Eva and Paco, who are always together, is a precious act of love and this will not go unnoticed on stage.

Ángel Álvarez Caballero

The Artists

Dance

Eva Yerbabuena

Lucia Guarnido
Marta Arias
Pedro Córdoba
Andrés Peña
J. Carlos Cardoso

Musicians

Guitar
Paco Jarana
Salvador Gutierrez

Vocal
Enrique Soto
Enrique "El Extremeño"
Juan Jose Amador

Percussion
Antonio Montiel

Saxophone & flute
Ignacio Vidaechea

Technical

Coreography and Artistic Direction
Eva Yerbabuena

Music
Paco Jarana

Lyrics
Traditional

Arangements
Intro 1ª and 2º
Jesús Cayuelas

Wardrobe
Jimena San Román

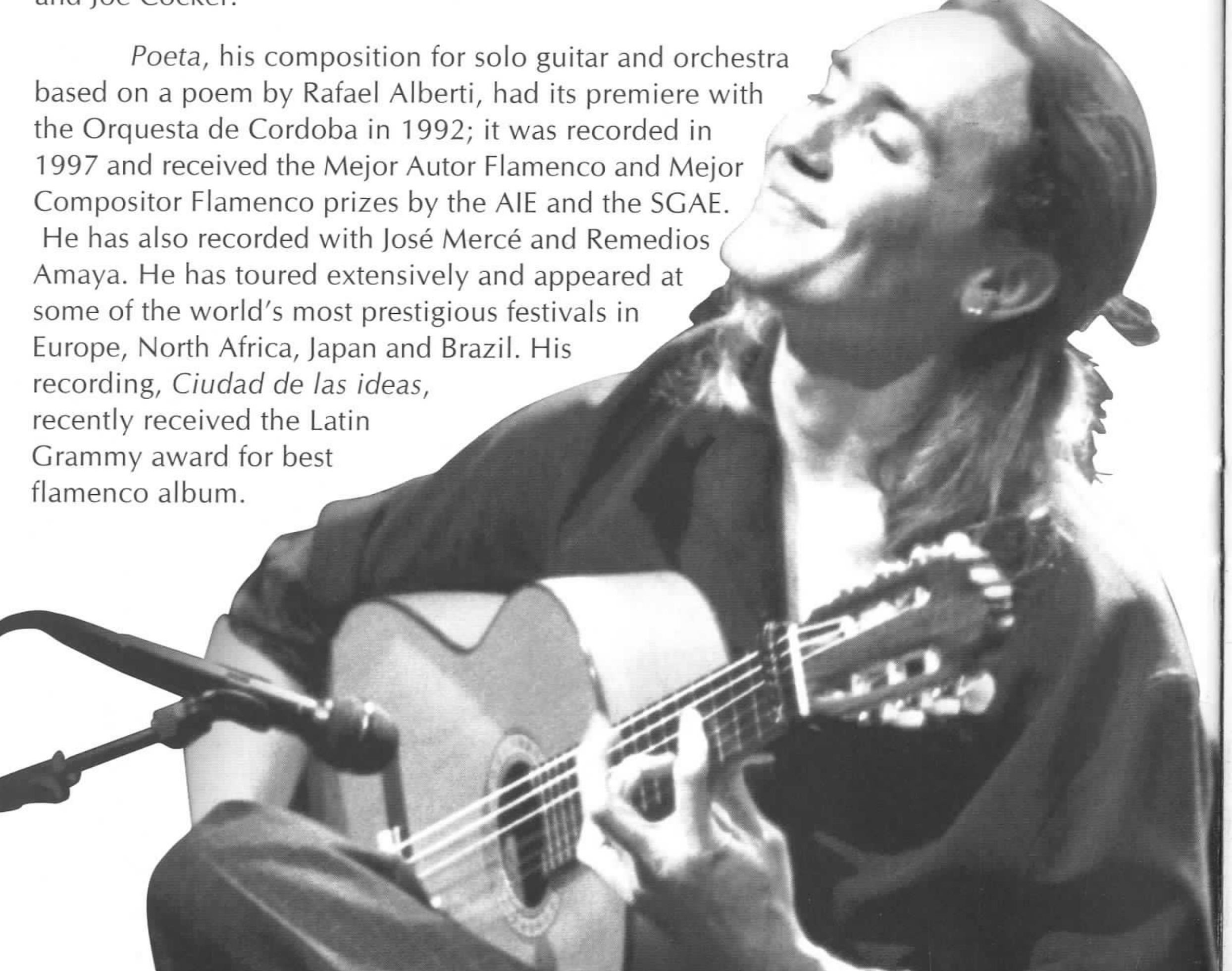
Lighting
Raúl Perotti

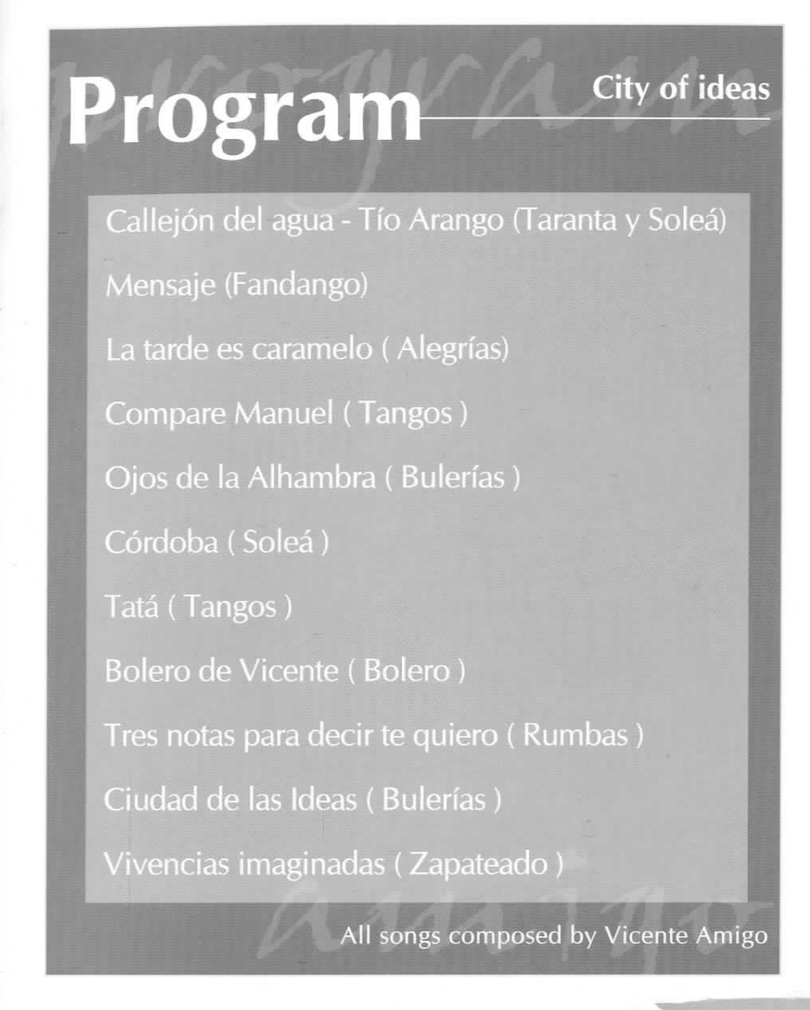
Sound
Manuel González

Stage Manager
Daniel Estrada

Vicente Amigo has been acclaimed as one of the most brilliant flamenco guitarists of his generation. Born in Guadalcanal (Sevilla) in 1967, he grew up and still resides in Córdoba, where he was given his first Spanish guitar at the age of eight. He started out with the local guitarists Tomate and Merengue, but it was alongside Manolo Sanlúcar, with whom he studied and worked for years, that he began to forge his own name. From a young age he accompanied the flamenco singer El Pele, with whom he recorded *Poeta de Esquinas Blancas* in 1988. This recording won the 1st Prize at the International Flamenco Guitar Competition and the Bordon Minero First Prize for Guitar at the Las Minas National Song Festival (La Union, Murcia). The following year he received the Ramon Montoya Prize at the Cordoba National Flamenco Art Competition. More prizes came with his first recording *De mi corazón* al aire, which won the "Icaro" and "El ojo crítico" awards, as did invitations to share the stage and program with musicians such as John McLaughlin, David Bowie, Al Di Meola, Keith Richards, Bob Dylan, Phil Manzanera, Paco de Lucía, Camarón de la Isla, and Joe Cocker.

Poeta, his composition for solo guitar and orchestra based on a poem by Rafael Alberti, had its premiere with the Orquesta de Cordoba in 1992; it was recorded in 1997 and received the Mejor Autor Flamenco and Mejor Compositor Flamenco prizes by the AIE and the SGAE. He has also recorded with José Mercé and Remedios Amaya. He has toured extensively and appeared at some of the world's most prestigious festivals in Europe, North Africa, Japan and Brazil. His recording, *Ciudad de las ideas*, recently received the Latin Grammy award for best flamenco album.





Program

City of ideas

- Callejón del agua - Tío Arango (Taranta y Soleá)
- Mensaje (Fandango)
- La tarde es caramelo (Alegrías)
- Compare Manuel (Tangos)
- Ojos de la Alhambra (Bulerías)
- Córdoba (Soleá)
- Tatá (Tangos)
- Bolero de Vicente (Bolero)
- Tres notas para decir te quiero (Rumbas)
- Ciudad de las Ideas (Bulerías)
- Vivencias imaginadas (Zapateado)

All songs composed by Vicente Amigo

The Artists

Musicians

Guitar
Vicente Amigo

Guitar & Flute
Jose Manuel Hierro

Percussion
Patricio Cámara
Paquito Gonzalez

Vocal
Blas Córdoba "Kejio"

Dance
Rafael Campallo

Bass
Pep Perez "Cucurella"

Technical

Sound technician:
Gregorio Campos.

General manager:
Antonio Montoya.

With the collaboration of Consejería de Cultura-Junta de Andalucía and BMG-Ariola (Spain)

"City of ideas where I passed a few nights enclosed in the silence of the monks"

Vicente Amigo



Photo: Antonio Torres



Lectures & Exhibits

Organized by Instituto Cervantes, Roger Smith Hotel, Spanish Institute, CUNY Graduate Center, and King Juan Carlos I Center, with the collaboration of Turismo Andaluz.

Through January 31
King Juan Carlos I Center

9am-5pm (Mon-Fri) **"Flamenco: Landscape of Soul"**
Photographs by Gilles Larrain

Wednesday, January 23
Spanish Institute

6:30 pm Lecture **"The Andalusi Legacy"** by Ana Carreño. (In English)

7:30 pm Opening of two Photographic Exhibitions:
"The dancing horses of Andalucia"
(the Royal Andalusian School of Equestrian Art)
"The Soul of Andalucia"
Internationally renowned photographer, Daniel Aubry.



Saturday, January 26
King Juan Carlos I Center

5:30 pm **"Flamenco, from its Roots to the 21st Century"**
by Alberto García, flamenco critic, of ABC
(In Spanish)

Monday, January 28
The Graduate Center, CUNY

6:30 pm **"Splendid Moments of the Cante"** by Ángel Álvarez Caballero. (In Spanish)
Followed by a recital by Marina Heredia, one of the most promising singers of the new generation of Flamenco.
Presented by Instituto Cervantes

Marina Heredia, born in Granada in 1979, specializes in *tangos* and *alegrias*. She studied with her father, Jaime el Parró, and recorded for the first time at the age of 13 with Pepe Habichuela, and Enrique and Estrella Morente. Her credits include appearances with La China, Miguel Ángel Cortés, María Pagés, and Eva Yerbabuena, and Mauricio Sotelo's opera *Amore*. She collaborated at the last Bienal de Flamenco de Sevilla with José María Gallardo, singing six songs that will be issued in the recording La Maestranza.

Wednesday, January 30
Joe´s Pub

7:30 pm & 9:30 pm **New York Flamenco Reunion.**
Percussionist Marc Miralta fuse the richness and freedom of jazz with the force and depth of flamenco. Admission $25

Thursday, January 31
King Juan Carlos I Center

6:15 pm **"Andalucía, Cradle of Flamenco"** by José Luque Navajas
(In Spanish) Presented by Instituto Cervantes

Film Screenings
Roger Smith Hotel

Carlos Saura Films (Free)

Tues/Wed	**Feb 12/13**	**7:00 pm**	Bodas de Sangre
Tues/Wed	**Feb 19/20**	**7:00 pm**	Sevillanas
Tues/Wed	**Feb 26/27**	**7:00 pm**	Flamenco

Reservations required
Information/reservations 212-755.1400 (Ext 306)
Presented by Instituto Cervantes and the Roger Smith Hotel

Workshops

Some artists participating in the festival will teach workshops. For information please contact 212-560-7465 or visit our web site

Culinary Events

The 8th Annual Iberian Food Festival at the Roger Smith Hotel

Noches Andaluzas: Tapas, Sangría & Flamenco · Feb 16, Feb 23, Mar 2: Olympia Estrella Spanish Dance

The Art of Food – Guest Chef Dinner Series

Feb 11-15	Delicacies of the Basque Country
Feb 18-22	Painter Joaquin Sorolla's Palate; Rice Dishes of the Mediterranean
Feb 25-Mar 1	Old World Meets the New; Recipes from the Universal Catalan Kitchen

"Taste of Andalucía"

Jan 25-Feb 9th Specialties of Andalusian gastronomy will be offered at the following NYC restaurants: 1492, Bolo, El Pote Español, Marichu, Pipa, Solera , Tappo and Toledo.

For more information about "Taste of Andalucía", please visit our website or contact the restaurant directly.

Venues

The Graduate Center. CUNY
Baisley Powell Elebash Recital Hall
365 Fifth Avenue

King Juan Carlos I Center
New York University
53 Washington Square South

Spanish Institute
684 Park Ave (at 68th St.)
212-6280 420

Roger Smith Hotel
501 Lexington Ave. (at 47 St.)
212-755 1400 (Ext 306)

Joe´s Pub
At The Public Theater
425 Lafayette St.
Info 212-539 8770

FLAMENCO FESTIVAL U S A 2 0 0 2

Co-producers: Robert H. Browning & Miguel Marín
Artistic Director: Miguel Marín

WORLD MUSIC INSTITUTE

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Technical Director: Dominique You
Assistant: Bernardo Retana
Assistant: Gema Pascual
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Design: Sam Pascua Megroz (Eli Tersse Diseño Gráfico)
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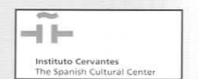
WMI Board of Directors
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Special Thanks to:
Manuel Herrera, Manuel Soler, Carlos Gil, Nicanor Cardeñosa, Bernardo Retana, Ana Rodríguez, Leslie Ogan, Sandi Mason, Rob Dyrenforth and all our friends that have made this event possible.

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Additional thanks to:



Flamenco-world.com LA WEB DEL FLAMENCO







The Festival is funded in part by the New York State Council on the Arts, a State Agency; the Howard Bayne Fund; and the City Center 55th Street Foundation, Inc.
The Antonio Canales and Eva Yerbabuena concerts are funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Foundation and additional funding from the Andrew W. Mellon Foundation, Philip Morris Companies Inc., Pennsylvania Council on the Arts, and the British Council.

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First Prize: Choose any one the following-
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- Toshiba 20" flat screen TV/DVD or VCR combo
- Jeep Comanche Mountain Bicycle
- Canon Rebel 2000 Camera kit
- JVC Executive Stereo System FSS D 1000

– Second Prize: 10 CDs from the Music of the World label

All new members and current members who renew or upgrade their memberships before March 9th, 2002 will be eligible to participate in the drawing. The winner and runner up will be determined in a random drawing from all members on March 9th. WMI staff, board and their immediate family are not eligible. Federal and State taxes on prizes are the sole responsibility of the prizewinner. Odds of winning are determined by the total number of entries (number of memberships as of 3/9/02). Prizewinners release WMI, its employees and its agents from any and all liability with respect to receipt or use of the chosen prize. WMI assumes no liability for any property damage, personal injury or other loss occuring in connection with the acceptance of any prize. In addition, you will receive a special gift of your choice depending on your membership level and all the great benefits of being a Friend of WMI (see below).

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World Music Institute is a not-for-profit organization dedicated to the presentation and documentation of traditional and contemporary music and dance from around the world. Since its founding in 1985, World Music Institute (WMI) has built the most comprehensive concert series of music and dance in the United States. • WMI presents more than 70 concerts a year in New York City , and is regarded as the premier producer of traditional music and dance from around the world. Through its concerts WMI seeks to entertain, to educate and to provide spiritual nourishment. • In addition, WMI maintains an extensive catalog of more than 5,000 recordings, videos and books of traditional music from around the world.

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